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INSTRUCTIONS

FOR THE

Mixture of Water-Colours,

ADAPTED TO

HARDING'S AND OTHER STYLES

OF

MINIATURE-PAINTING;

ALSO TO

Landscape, Flower, and Fruit Painting;

WITH THE

ELEMENTS OF PAINTING IN WATER-COLOURS.

*Treated in a Manner calculated to render the Whole easy of
Attainment to every Capacity.*

SECOND EDITION.

By HENRY HARRISON.

PROFESSOR OF PAINTING.

LONDON:

PUBLISHED BY J. SOUTER, 73, ST. PAUL'S CHURCH-YARD.

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INTRODUCTION.

THE art of drawing has of late years formed so important a part of polite education, and by amateurs has been attained to such excellence, as to render it indispensable for a professor so to instruct his pupils as to excite their emulation and render study attractive. With all due respect for the distinguished professors who have gone before, it must be admitted, that the artist discovers every day some new resources of which his art is susceptible; and it becomes requisite that these resources be developed by new precepts. That amateurs have not been made acquainted with the proper method of the mixing of colours (which is particularly the object of this work), although numerous treatises have been written on the art of drawing, is certain. To satisfy the pupil who desires only to conquer difficulties is not enough, the best manner

should be afforded him to overcome them with facility and execute with taste. Should the student expect to find an analysis of the art of drawing in the following pages, he will be disappointed; they were principally written at the express desire of my own pupils, more particularly as a guide to the different mixtures of colours during my absence. If in any degree this compendium should contribute to remove the difficulties attendant on an initiation into an art so justly admired, my only end will be answered. Penetrated with gratitude, I beg my pupils and the public to accept the expression of the respectful sentiments with which I have the honour to be

Their most obedient

and humble servant,

H. HARRISON.

CHARLES-STREET, SOHO-SQUARE,

LONDON.

INSTRUCTIONS
FOR THE
Mixture of Water-Colours,
&c. &c.

DRAWING.

DRAWING is the art of justly representing the appearance of objects upon a plane surface by means of lines, shades, and shadows, formed with certain colouring materials.

Drawing may justly be considered as the basis of painting; for it is but labour lost when the painter endeavours to disguise, by ingenious artifices of colour, the defects of forms which are fundamentally incorrect and incoherent.

The study of this art has at all times been held in high estimation among all polished nations, not only as affording an innocent and delightful solace in leisure hours, but from the more important consideration of its influence on the intellect and judgment, by forming the eye, and with it the mind, to habitual discriminations of dimension, regularity, proportion, and order.

Drawings are generally made with chalk, lead, charcoal, crayon, or common ink ; or with Indian ink, or water-colours. When the last method is used, it is called a washed or coloured drawing. This mode has of late years been improved to an astonishing degree, and it is at present practised with unprecedented excellence in England and other countries.

The learner may begin with drawing the outlines of the human eye, ear, nose, &c. He may next proceed with flowers, fruits, birds, beasts, &c. not only as it will be a more pleasing employment, but also an easier task, than the drawing of hands or feet, or other parts of the human body, which require greater exactness and nicer judgment. Very few instructions are requisite upon this head ; the best thing the learner can do is, to furnish himself with good prints or drawings by way of examples, and to copy them with great care.

After the learner has made himself in some measure perfect in drawing outlines, his next endeavours must be to shade them properly. It is this which gives an appearance of substance, shape, distance, and distinctness, to whatever bodies are intended to be represented, whether animate or inanimate.

The best rule for doing this is, to consider

from what point and in what direction the light falls upon the objects which are to be drawn, and to let all the lights and shades be placed according to that direction throughout the whole work. That part of the object must be lightest which has the light most directly opposite to it. If the light fall sideways on the picture, that side which is opposite to it must be the lightest, and that side which is farthest from it, darkest. If the figure of a man be drawn, and the light placed above the head, then the top of the head must be made lightest, the shoulders next, and the lower parts darker by degrees. That part of the object, whether in naked figures, or drapery, or buildings, which stands farthest out, must be made the lightest, because it comes nearest to the light. A strong light requires a strong shade—a fainter light, a fainter shade—and an equal balance must be observed throughout a picture between the lights and shades.

The outlines must be made faint in such parts as receive the light, but where the shade falls the outline must be strong and bold. The student must begin his shadings from the top and proceed downward, and use his utmost endeavours, both by practice and observation, to learn how to vary the shading properly; for in this

consists much of the beauty and elegance of drawing. Distant objects must be represented weak, faint, and indistinct; those that are near and in the fore-ground, clear, strong, and accurately defined.

WATER-COLOURS.

WATER-COLOURS are made from minerals or vegetables, and are mixed up with various kinds of aqueous gums or sizes, to make them transparent. When intended to be used, they are rendered into a soft consistence with water; hence their name water-colours, which consist of the following different kinds:

BLUES.

Ultramarine.

Smalt.

Cobalt.

Intense blue.

Prussian blue.

Indigo.

Antwerp blue.

Verditer.

REDS.

Scarlet.

Carmine.

Burnt carmine.

Pink madder.

Indian lake.

Crimson lake.

Scarlet lake.

Purple lake.

Vermilion.

Indian red.

Venetian red.

Light red.

Burnt sienna.

Red lead.

Orange orpiment.

Dragon's blood.

YELLOWS.

Gallstone.	King's yellow.
Indian yellow.	Italian pink.
Gamboge.	Chrome yellow.
Yellow ochre.	Raw sienna.
Roman ochre.	Brown pink.
Naples yellow.	Yellow lake.

GREENS.

Sap green.	Verditer green.
Prussian green.	Verdigris.
Wilson's green.	Terra verte.
Hooker's green.	Bronze.
Olive green.	

BROWNS:

Brown madder.	Cologne earth.
Intense brown.	Vandyke brown.
Red sepia.	Bistre.
Brown sepia.	Brown ochre.
Raw umber.	Burnt Roman ochre.
Burnt umber.	

BLACKS.

Ivory black.	Blue black.
Lamp black.	

WHITES:

Constant white.	Flake white.
Silver white.	

GRAYS.

Payne's gray.	Neutral tint.
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PURPLES.

Purple madder.	Purple.
Purple brown.	

The colours which may be compounded for the mixture of grays are as follows:

Indigo, lamp black, and madder lake.	Indigo and madder purple.
Indigo and Indian red.	Indigo, light red, and lamp black.
Indigo and light red.	Indigo, burnt umber, and lake.
Indigo, lake, and gamboge.	Indigo, madder purple, and burnt sienna.
Indigo, lake, and Roman ochre:	Lamp black and madder lake.
Indigo and Venetian red.	Lamp black & madder brown:
Indigo and coal.	Lamp black and light red.
Indigo, sepia, and lake.	Lamp black and lake.
Indigo, raw terra di Sienna, and lake.	

The colours which may be compounded for the mixture of greens are as follows:

Indigo, light red, and gamboge.	Indigo and gamboge.
Indigo, burnt sienna, and gamboge.	Indigo, madder purple, and brown pink.
Indigo, Vandyke brown, and gamboge.	Indigo, burnt umber, and Italian pink.
Indigo, Roman ochre, and gamboge.	Indigo, Vandyke brown, and yellow ochre.
Indigo, lamp black, and gamboge.	Indigo and raw terra di Sienna.
Indigo, raw terra di Sienna, and gamboge.	Indigo and Roman ochre.
Indigo, lake, and gamboge.	Indigo, madder brown, and Indian yellow.

The colours which may be compounded for the mixture of browns are as follows :

Vandyke brown and lake.	Madder brown & lamp black.
Vandyke brown and terra di Sienna.	Madder brown and coal.
Vandyke brown and lamp black.	Lake, indigo, and yellow ochre.
Burnt sienna and lamp black.	Lake, ink, and gamboge.
Burnt sienna, terra di Sienna, and coal.	Lake and lamp black.
	Light red and lamp black.
	Coal and lamp black.

The colours which may be compounded for warm tints for trees, grass, &c. are as follows :

Gamboge and Vandykebrown.	Coal and Indian yellow.
Gamboge and burnt sienna.	

Burnt sienna alone is much used for gravel-walks in architectural subjects.

The colours which may be compounded for shadows are as follows :

Indigo and burnt umber.	Lamp black and lake.
Indigo and Venetian red.	Lamp black and Vandyke brown.
Indigo and light red.	
Indigo, lake, and gamboge.	Lamp black and madder brown.
Lamp black and light red.	
Lamp black and burnt sienna.	Sepia.

The Welch or common coal mixed up with gum-water makes a beautiful intense brown for shadows ; and Venetian red, lake, burnt umber, and burnt terra di Sienna, mixed with Indian ink, also form good shadowing colours.

The best Indian ink may be made with gall-nuts, copperas, and gum Arabic; it is also made of fine lamp black and animal glue: but the nearest approach to the Chinese ink is iron black and charcoal black, ground down to the fineness required.

Lamp black may be made by holding a plate over the flame of a candle, then mixing up the black flakes with gum-water. If used by itself, it is an opaque colour, but it is rendered a fine working tint when mixed with other colours. Many artists substitute a mixture of indigo and madder brown for lamp black.

MINIATURE-PAINTING.

It is scarcely necessary to observe that the student should be capable of drawing a correct outline of the human figure before he can attempt the use of colours, otherwise he will be liable to a thousand errors, and will often be obliged to abandon a performance on which he had bestowed considerable time and labour. In order to attain a thorough knowledge of the anatomy of the human structure and the proportions of the head, it will be necessary for the pupil to receive lessons in this particular branch of drawing, or obtain the best prints, with

explanatory notes, which will enable him to gain the desired knowledge ; after which he may commence painting.

It is proper to inform the pupil that, when painting fancy subjects, he may use colours ready mixed to hand, the names of which explain themselves for the purposes they are intended. The colours in question are six in number (prepared by the late Mr. Henry Harding); viz.

Dark complexion

Shadow colour.

Fair complexion.

Demi-tint.

Carnation.

Auburn.

The above tints will be found much easier for use, as the mixing of other colours, which generally perplexes beginners, is rendered unnecessary : but it must be understood that, when the pupil is sufficiently master of the art to be enabled to take a likeness, he must mix his colours to suit the particular complexion of his subject. By attending to the following directions, he will learn the difference between the late Mr. Harding's style and that practised by the generality of miniature-painters, as the directions of the one may be distinguished from those of the others by the colours being repeated which compose Mr. Harding's tints.

After drawing a correct outline, wash a little "indigo" or "ultramarine" faintly and swimmingly upon the forehead, between the eyes and corners of the mouth;—a light wash of "fair complexion," or "Indian red" mixed with a little "gamboge," all over the face, hands, and neck;—the iris of the eye with a dark mixture of "Indian red" and "sepia," or dark or light "blue," at pleasure;—shades in the eye to round the ball, "indigo" and "sepia," very faint;—the darker shades of the face, "shadow colour," or a mixture of "indigo" and "Indian red;"—the intermediate shades, "demi-tint" or "neutral tint;"—the cheeks and upper lip, "carnation" or "carmine;"—the under lip, "vermilion." When a dark shade over the eyes or under the nose is required, use a mixture of "Indian red" and a little "sepia;"—the shades of the nostrils and parting of the lips, "indigo and carmine;"—the lower part of the face, "dark complexion," or "Indian red" and "gamboge;"—shades for the neck, "shadow colour," or "indigo" and "Indian red." Tip the fingers with "vermilion," and shade them with the same colours as are used in the neck. The first shading must be bold and a little swimming, then gradually fainter, until the operation ends with stippling, which is effected by repeatedly

dotting lightly the parts with a brush that has but little colour in it, and constantly filling up the white specks which then present themselves to the eye. Great care should be taken that all the lights of the picture are kept clean. For the hair use a mixture of "burnt umber" and "light amber" or "yellow," shaded with "sepia," lighter or darker at pleasure. Rub the picture down when half finished, by placing it upon a smooth surface of plate glass, and rubbing the back of the face, hands, and neck with a brass roller, or the handle of a small key.

The student must first perfect himself with the use of colours on paper before he attempts painting on ivory, as they do not work so freely on the latter as on the former. For paper, colours are mixed with pure water; but for ivory, gum-water is mixed up with them.

No specific rules for the compounding of colours can be laid down for the colouring of drapery, as it ever varies according to the taste of the artist: the student must therefore refer to the list of colours for his choice of tints. In white drapery, "lamp black" is used for the shadow on paper, and a light mixture of "indigo" and "sepia" for ivory.

If a body back-ground is required, a tolerably dark shade of Indian ink must be first laid on,

and when dry, the body colour must be applied two or three times till it becomes quite even.

Turnbull's London board is the best paper which has yet been produced for all drawings of heads and flowers that require a high finish. It has fewer blemishes than any other kind, which are to be detected by holding a sheet before the light, when specks will sometimes be visible, and in this state, if painted on, the colour immediately blots. The student should take great care to guard against such accidents, as they totally spoil a drawing.

TO TAKE A LIKENESS.

Few students are sufficiently careful in taking a likeness to put the whole well together: sometimes the mouth is smiling and the eyes are sad; at other times the eyes are cheerful and the cheeks languid, which gives the portrait an unnatural appearance. Of all the parts of the face, that which contributes most to likeness is the nose; it is therefore essential that it should be drawn correctly. Though the hair of the head is capable of being put into various forms without altering the air of the face, yet the head-attire to which one is accustomed creates such a likeness as to make it

necessary to represent it in the manner generally worn.

Colouring in portraiture is an imitation of nature, which gives the true tempers of persons; and the temper being essential to likeness, it ought to be handled correspondent with the design. Two things are necessary in colouring, exactness of tints and the art of setting them off. The former is acquired by practice in examining and comparing the colours that are seen in life with those which are intended to imitate it; and the art of mixing those tints consists in knowing what one colour will produce when compounded with another. The latter is chiefly dependent on the taste of the student. In male portraits, the pupil need only observe great truth and great force; but in female portraits there must also be charms: whatever beauty they have must appear to the greatest advantage, and their blemishes be softened.

A white, lively, and bright coloured dress ought never to be set off by a fine yellow, but by tints inclining to green, blue, or gray, or by such others as, by their opposition, may make the colour more fleshy than usual in fair women. On the other hand, brunettes, who have sufficient yellow in their complexions, may have yellowish draperies, to bring down that yellow,

and make them look the fresher; and if opposed to very high coloured and lively carnations, the beauty of such complexions is much improved. The tints usually require three times of observation. The first is at the person's first sitting down, when the complexion has more spirit and colour than ordinary; the second is, when, being composed, the complexion is as usual; and the third is, when, through tiresomeness by sitting in one posture, the colour alters to what weariness usually creates; on which account it is best to keep to the sitter's usual tint, a little improved.

The tone and colour of the back-ground are generally determined by the colour of the hair, and are to be considered in the same manner as those of draperies with respect to the head. When a back-ground is neither curtain nor landscape, but is plain, like a wall, it ought to be very much parti-coloured, by being stippled alternately with different tints.

The student ought to give great attention to attitudes—they are the language of portraits. The best attitudes are such as induce the spectator to believe that the sitter took a favourable opportunity of being seen to advantage and without affectation. With regard to the portraits of females, in whatever attitude they

are placed, there should be but little shade, and it should be particularly observed whether the lady appear most beautiful in a smiling or in a serious air, and paint her accordingly.

Portraiture requires three different sittings, and each sitting a different operation; viz. dead colouring, second colouring, and retouching or finishing.

The dead colouring should be clean, especially in the shades; it is better to put in rather too little than too much work, more particularly in the hair about the forehead, that the student may finish it in proportion as he draws; and that in finishing, he may be at liberty to place the hair where he pleases, and to paint it with all possible softness and delicacy. If, on the contrary, a lock is sketched on the forehead which may appear to be of good taste, yet the student may be puzzled in finishing it, and not find the life exactly in the same position as he would wish to paint it.

The object of the second sitting is, to put the colours in their proper places, and to paint them in a manner that is suitable to the sitter, and to the effect the student proposes; but before he proceeds too far, he ought to examine anew whether the parts are rightly drawn, and give here and there some touches of likeness,

by which means he will proceed with greater satisfaction.

Before the student retouches or finishes, it is proper to complete the hair, that on finishing the carnations he may see the effect of the whole head. The best way to judge of colours is, by comparing them with linen placed next to them, or to the natural object, should occasion require. The portrait being now finished requires nothing further, than at some distance of time to compare both the picture and sitter together, to determine with certainty whether the former requires any thing further.

Miniature-painters follow two methods of dead-colouring: the one is, to temper the flesh colour somewhat lighter than it is intended to be after it is worked down by the variety of shadow colours required. To do this properly, the flesh colour should be mixed rather thin, and laid on with a full pencil quick and smooth where the flesh is designed to be, otherwise it will not lie even. The other way is, instead of the flesh colour being first laid on, the shadows are worked in freely and in a bold manner, but not too dark nor harsh nearest to the light; then, with a mixture of carmine and red lead, all the glowing places are to be faintly touched. In fair and beautiful faces, a faint

and delicate redness may be observed under the eyes, inclining to a purple, which, with the cheeks, lips, and bottom of the chin, may be worked with the foregoing mixture. Then gallstone and carmine are compounded for the general yellowish glowing shadows, and in some places must be heightened with an extra portion of carmine: ultramarine is next laid on the forehead.

The student, in dead-colouring, should not be too precise in the first working, but rather make choice of a free and bold method. Roughness of colouring should not discourage him from proceeding, but he should stipple the shadows by degrees, and deepen them according as the light falls. In some places strong touches must be given to the work, so as to produce an equal roundness and strength. By not finishing any part of the subject before another, but by going over and working all the parts alike at random, the student can better observe the roundness, or colouring, or shadowing, or whatever else is requisite to give it perfection. The student having laid in the different shadows, &c. should next be extremely careful in stippling with the same colours all those places which have been gone over, that nothing may appear with a hard edge, uneven, or massed together.

Whatever may be introduced for the background, as sky, landscape, &c. should be dead-coloured before the face is commenced.

The following colours may be compounded for drawing after the life:

Lake and Indian red.	Roman ochre, red lead, and
Red lead and Roman ochre.	indigo.
Indian red and ultramarine.	Pink, red lead, and yellow
Indian red, pink, and gallstone.	ochre.
Yellow ochre and indigo.	Lake, Roman ochre, and in-
Red lead, pink, and indigo.	digo.
Red lead, pink, and gallstone.	Roman ochre, indigo, pink,
Roman ochre and pink.	and Indian red.

The following colours may be compounded for the shadows used in drawing after the life:

Coal and lake.	Indigo and carmine.
Burnt umber and gallstone.	Indigo and Indian red.
Burnt umber and ultramarine.	Indigo and gallstone.
Burnt umber and lake.	Lamp black and lake.
Ultramarine and lake.	Lamp black and red lead.
Ultramarine and red lead.	Lamp black, indigo, and lake.
Indigo and lake.	

The following colours may be compounded for hair:

Lamp black and Roman ochre.	Lamp black, gallstone, and
Lake, yellow ochre, and coal.	lake.
Roman ochre, lake, and lamp	Ivory black and lake.
black.	

For light hair, use a mixture of burnt umber and yellow ochre, and shade with burnt umber and lamp black compounded.

For dark hair, use a mixture of burnt umber, yellow ochre, and lamp black, and shade with burnt umber and lamp black compounded.

After an outline of the drapery is drawn, the greatest folds must be first made and then struck into smaller ones, and care must be taken that they do not cross each other. All the lights and shades must fall the same way as represented in the face, and the same method be used of working in the colours as in the face, of which the following is a list of those that require compounding, with the proper tints to be used for the shadows:

For scarlet, mix carmine, and shade with Indian lake.

For crimson, mix lake and vermilion, and shade with lake.

For violet, mix cobalt and lake, and shade with indigo.

For orange colour, mix red lead and yellow lake, and shade with a compound of gallstone and lake.

For peach colour, mix carmine and a little white, and shade with lake.

For French green, mix bice and a little pink, and shade with the same colours compounded.

For sea-green, mix bice and yellow lake, and shade with the same colours compounded.

For straw colour, mix yellow lake and a little vermilion, and shade with burnt sienna.

LANDSCAPE-PAINTING.

LANDSCAPE-DRAWING is the art of representing on a plane surface an extent of space with the various objects in it; and its excellence depends more on the correctness of perspective (a science by which all things are ranged in picture according to their appearance in their real situation), and a tasteful combination of objects and tints suitable to the character of the scenery, the time of day, or the season of the year, than meretricious colouring. The student should therefore first thoroughly understand the nature of perspective, and should form an accurate and clear conception of landscape-drawing in pencil, sepia, and Indian ink, which will not only afterwards afford him greater freedom in the use of colours, but will give him a better idea of light and shade.

Of all the branches of drawing, landscape is the most useful and necessary, as every person may have occasion for the use of it at one time or another. It is not only a very agreeable amusement, but a very desirable accomplishment, to be able to take a sketch of a beautiful prospect or a fine building at home or abroad, which

may thus be preserved for future use, and by which means, cities, towns, castles, palaces, fortifications, ruins, or rocks—mountains, woods, rivers, or cataracts, that may present themselves on our travels, ever remain fresh in our recollections. This subject should therefore demand more than the ordinary attention of the student.

In commencing landscape-drawing, the learner must furnish himself with proper materials and instruments, such as black-lead pencils, crayons of black, white or red chalk, crow-quill pens, a rule and compasses, camel's-hair pencils and Indian ink; also a drawing-board for fixing the paper upon, to strain it and render it immovable, which prevents the colours, when laid wet upon the paper, from swelling up so as to be uneven. The simplest kind of drawing-board is made of deal, exactly square, with a strong piece of wood placed across each end to prevent it from warping. The paper may be fixed down upon a board of this description with pins, wafers, or sealing-wax, or it may be strained with paste or glue, as follows:

First damp the paper well with a clean wet sponge, and when it is saturated, paste about half an inch of the wrong side of the paper all round with dissolved glue; then, keeping the

right side uppermost, fix it to the frame of a drawing-board, and gradually smooth it down towards the edges, which will cause it to dry firm and smooth, when it will then be ready for drawing upon.

The best drawing-boards are made with a frame and moveable panel, upon which the paper is simply put wet, and then forced into the frame, where it is confined by wedges at the back. This board strains equally as well as the other, without the trouble of pasting, and the paper may be dried by the fire.

After the paper is strained upon the drawing-board, some artists wash it well with a wet sponge, until the size of the paper is got rid of, which makes the colours work more brilliant.

In the first handling of the pencil, the student must accustom himself to hold it farther from the point while drawing than he would a pen when writing, which will afford him more command over it, and give greater freedom and boldness to the strokes of the pencil. The use of the pencil is, to draw the first outlines of the landscape, as any part that may be incorrect can be obliterated with Indian rubber. When the sketch is as perfect as possible in pencil, the student may next carefully trace the lines faintly with the crow-quill filled with Indian

ink, after which the whole should be rubbed over with Indian rubber or stale bread, to do away with any pencil lines that may be visible. A clear outline being obtained, the next proceeding is to shade the piece properly, either by drawing fine strokes with the pen where it requires to be shaded, or by washing it with the camel's-hair pencil filled with Indian ink. The rule and compasses should only be used in measuring the proportions of figures when drawn, to ascertain their correctness with the student's copy, or in fortifications and other pieces of architecture.

The best paper used for effect in landscape-painting is called drawing-cartridge, and may be had of the same sizes as Whatman's superfine drawing-paper, which are as follows :

Demy	20 by 15 inches.
Medium	22 by 17 —
Royal	24 by 19 —
Super-royal	27 by 19 —
Imperial	30 by 22 —
Elephant	28 by 23 —
Columbier	35 by 23 —
Atlas	34 by 29 —
Double elephant	42 by 27 —
Antiquarian	53 by 31 —

The proper side of the paper to draw on is that on which the maker's name appears the

right way ; and the process already given should be gone through, which will greatly facilitate the student in his progress of colouring.

Camel's-hair pencils are generally used ; but the best and most elastic pencils for water-colour painting are called sable pencils, and are to be distinguished by being of a yellowish red colour.

The first practice of a learner in landscape-drawing must be to draw straight and curved lines, sideways to the right hand or left, upwards and downwards, or in any direction whatever, with ease and freedom ; then to draw, by command of hand, any geometrical figure, such as an oval, circle, or square, which is the first step towards attaining a knowledge of this delightful branch of the art. The practice of drawing geometrical figures till the student is master of them, will enable him to imitate with greater ease and accuracy many things in nature as well as art.

The following general rules may be laid down as a guide to the learner, from which, if he never deviate, he will hereafter derive much advantage :

The first rule is, never to be in a hurry, but let the student be perfectly master of one subject before he commences drawing another :

the advantage and indeed necessity of this will be manifest as he proceeds in his studies.

In order to acquire a free and bold style of drawing, the student must accustom himself to sketch all his subjects very large.

The essence of drawing consists in making in the first instance a good sketch; the student should therefore in this particular be very careful and accurate. He should draw no part of his subject perfect till he ascertains the whole outline is correct, when he may finish one part after another as well as he is able.

The student, in sketching the several parts of his subject, should measure the distance and proportion between each with his finger or pencil, without using the compasses, and then judge of their correctness by the eye, which by degrees will become his best and principal guide.

The right side of every subject should first be commenced, as the learner will then have the progress of his work before his eyes; otherwise, if he begin with the left side, his hand and arm will cover his drawing as he proceeds, and deprive him of the sight of it, by which means he will not be able to draw with so much ease or certainty.

The learner should practise drawing till he

has acquired a tolerable command over his pencil, before he attempts to shade any figure or object of any kind whatever.

The student, in commencing his drawing, should not be too hasty, but should first thoroughly understand his subject, which will save him much labour; and after having well digested it, he should begin by tracing the outlines or boundaries of objects very faintly, and gradually render them more distinct as he approaches the fore-ground.

Effect is best studied in sepia or Indian ink; and many artists resort to this method as a guide to their principal work, which enables them to proceed with greater confidence. Others work up their pictures in light and shade with Indian ink, after which a general indication of colour is given for effect, which, when dry, is washed off with a wet sponge and re-worked; and when the rising or setting of the sun is intended to be represented, a mixture of lake and gamboge is washed over the whole landscape, previous to working in the shadows. But the following is the general method of proceeding:

After a correct outline is drawn, the pupil, having the light coming in on his left hand, and his drawing-board considerably sloped, which will make the tints readily follow the

brush, should first wash in the sky. If it is intended to compose the principal part of the landscape with warm and glowing colours, the sky must be serenely painted, to accord with the landscape; but should the landscape be deficient in interest, the sky must be grand and imposing. Wherever the sky is intended to be blue or azure, those colours should be first worked in, and the edges gradually washed off while wet, to make their termination appear doubtful and uncertain; then work up the clouds with any of the mixtures of grays given in the list; and afterwards, with a compound of light red and yellow ochre, give warmth to the edges of the clouds facing the sun, or where the light is supposed to enter the picture, carrying the colour a little way into the body of the clouds; and when dry, the whole sky should be lightly washed with a flat brush, to give it softness and distance; after which the student may proceed with the landscape.

When the sky is perfectly dry, the shadows should be laid on with a brush full of colour, that it may readily flow, beginning with the distance, and gradually approaching the foreground, and at once, as nearly as possible, worked up to their proper effect. The shadows may be composed of any of the colours in the list given

under that head ; and, with a fainter tint, the lighter parts of the picture should be gone over and carried over the outline of the shadows, which will blend the whole together.

To the principal object of the picture every thing else must be kept in subordination, so as to increase its effect in brilliancy of light. The style of colouring should be chaste and varied ; the outer edges of the foliage of trees should be lightly coloured, and all the lights composed of warm tints, except bright and sparkling reflections, such as in water, &c. which must be cool. A mixture composed of indigo and light red may be washed over the parts of the landscape where the grass colour is to be laid on, so as to give it an earth-like appearance. In finishing, great depths must be given to the shadowed parts of the objects in the foreground, avoiding the lights of the picture.

It has become a frequent practice to use body colours where the lights in the fore-ground are required to be powerfully brought out, which may be done by mixing the ordinary colours with strong gum-water.

When the composition is of a rustic character, its grouping must be of a corresponding nature, such as the proper disposal of clumps of trees, different animals, and various other

objects. Its beauty will be greatly improved by giving the buildings a weather-stained appearance, which may be done by using two brushes—one containing a mixture of Roman ochre and light red, the other light red and indigo, alternately laying them on one after another, by which means the colours beautifully blend together.

In compositions where it is intended to convey an air of grandeur, such as the representation of palaces—or of awe and sublimity, as ruins and ancient edifices, great pains should be taken to adapt the colours to the nature of the composition, carefully avoiding glare and discord. Broad masses of shade, compounded of fuscous tints, will materially assist the effect.

In mountainous scenery its general features must be more attended to than the detail, as the grand outline contrasted with the sky will catch the eye more readily than its minute parts. Distant mountains should appear hazy and indistinct, and as they gradually approach the fore-ground they should brighten into more decided and rich tones of colour.

The following list of colours, which may be compounded for objects that are introduced into the generality of landscapes, is the best

guide a student can adopt on his initiation into the art of water-colour painting :

<i>Sky,</i>	A mixture of Prussian blue and a little lake.
<i>Clouds (distant),</i>	A mixture of indigo, Indian red, and a little Roman ochre.
<i>Clouds (near),</i>	A mixture of light red and yellow ochre.
<i>Trees (distant),</i>	A mixture of indigo, sepia, and lake.
<i>Trees (fore-ground),</i>	A mixture of indigo and burnt umber.
<i>Trees (fore-ground),</i>	A mixture of indigo and burnt sienna.
<i>Lights on trees,</i>	A mixture of burnt sienna, lake, and Italian pink.
<i>Trunks of trees,</i>	A mixture of lamp black and burnt sienna.
<i>Banks, &c. (fore-ground),</i>	A mixture of lamp black and Vandyke brown, prior to the grass colour being laid on.
<i>Buildings (distant),</i>	A mixture of indigo, lake, and lamp black.
<i>Buildings (fore-ground),</i>	A mixture of light red and lamp black.
<i>Roads, &c.</i>	A mixture of burnt sienna and yellow ochre.
<i>Water,</i>	A mixture of indigo and lamp black.

TO TAKE A VIEW FROM NATURE.

To draw a landscape from nature, the student should take his station on the rising ground that will afford him the most extensive horizon. The point of sight being fixed upon, the next

thing to be determined is the point of distance. The student in doing this must so represent his subject that the whole of it may be taken in at one glance. He should mark three perpendicular lines on his tablet, and divide in his own mind the view which he is about to take into three divisions; then face directly the middle of the horizon, keeping his body in a fixed position, and draw upon the middle division of his tablet what immediately presents itself before him; then turn his head, but not his body, to the left hand, and delineate the various objects in like manner; the same on the right hand; and, lastly, connect the whole neatly together. The chief difficulty in sketching from nature consists in nicely measuring the distances of each part of the view by the eye. The figures and other objects introduced in the picture should diminish in size according to their distance from the fore-ground: to do this properly, the pupil should consider the figures as so many columns erected on different spots of the same plane, and he must not design any thing till he is able to draw in perspective with the most scrupulous exactness all those columns which are to be introduced in his composition. This manner of proceeding will afford him a sure guide for

the diminution of figures according to their different distances from each other.

All the lights and shades must fall one way, and every thing have its proper motion, as water and trees shaken by the wind, the larger boughs of the trees being less affected than the smaller ones. Every motion should be in the same direction, as the wind never blows on the surface of the earth but from one quarter at the same time.

If the student should make use of colours, it should be with great caution and judgment. Indian ink alone is the best tint for shadows, till the student has advanced very considerably, nor till then should colours of any kind be used. It is a great pity that learners seldom have the requisite patience to draw the outlines of objects correctly, to study the proper method of shadowing them, and to learn the nature of good composition, with the general light and shade of a drawing, before resorting to the use of colours, as nothing retards progress more than the using of them too early. When the student is more anxious to produce coloured drawings, than acquire a knowledge of geometry and perspective, which may be said to be the fundamental part of drawing, and apply himself to the use of black lead, black chalk, white chalk, and Indian ink, progressively, he will

never become a good artist. Nothing can be more disagreeable than to see coloured drawings, when the reds, greens, and blues are laid on without any regard to harmony. It may be said that nothing can be more green than grass, nor more blue than the sky; but it should be considered that in nature there is such a variety of different shades of tints blended together, that the harshness of any prevailing colour is removed, and the effect of the whole is very different from a raw and decided colour laid upon white paper. A single distinct tint is always bad in a landscape; the colours should always be varied and broken in every part. Though the student should have recourse to the study of nature in preference to any other, yet it requires some judgment to know what part of nature is to be studied, and what is not; for in nature there are many things which the student should avoid. In painting, every possible attention must be paid to the colouring of old walls, thatch, tiles, decayed wood, &c. broken and stained by time and weather; and all objects that are covered with moss, as they possess tints of various kinds, and present every thing that is most perfect and harmonious in colouring. All objects, on the contrary, that are of a uniform, decided colour must be passed over.

The principal thing to be observed by the student in his choice of situation for a landscape is, to make all his objects perfectly agreeable to it. When the prospect is commanding, it pleases if the colouring be but moderately executed, because the view presents great attractions within itself; on the other hand, an ordinary view of a flat and regular country requires good colouring and masterly finishing, in order to afford any degree of satisfaction. The best manner to handle a subject of this nature is, to throw some parts of the landscape into shade, and contrast them with broad lights, as though produced by an accident, which, in the painter's language, means an obstruction of the light of the sun by the interposition of clouds.

Of whatever nature a view may be, one of its chief beauties is the sky, which is the ethereal part over our heads, or more particularly the atmosphere, where clouds and storms are engendered. The student should take every opportunity diligently to observe the various colours, forms, and motions of the clouds, as they succeed each other and produce such wonderful effects and changes of the *chiaroscuro*. The colour of the sky is blue, and becomes clearer as it approaches the eye, which is occasioned by the interposition of vapours.

arising between the eye and the horizon, and being penetrated by the light, communicates it to objects in a greater or less degree according to their distance. At sunset, this light is either of a yellow or red tint, and all objects partake of its colour; thus the blue tint of the sky mixing with the yellow light causes a greenish hue, more or less as the yellowness of the light is more or less deep.

The nature of isolated clouds is to be thin and airy: to represent them so, the student must blend their extremities with the sky, to give them a transparent appearance: on the other hand, if a mass of clouds is intended to be drawn, their reflections must be so managed, as, without destroying their thinness, they may seem to wind and unite one with another. Small clouds only have a good effect when; being contiguous to each other, they have the appearance of forming but one object. The sky being luminous, every other object must yield to it in brightness of colouring; those only that can approximate to it are, water and polished bodies which are susceptible of luminous reflections. The student, however, must not represent the sky one continual glare of light throughout the picture, but must make it fall only upon one place, and, as much

as possible, opposed to some terrestrial object of dark colour, as a tree, or some building that towers loftily. The tops of mountains that are high frequently appear above the clouds, and produce a pleasing effect. The colour of these clouds is usually blue, because of the interposition of air between them and the eye, but by degrees this colour changes to that which is natural to the objects that intervene as they approach nearer. Finally, clouds require to have their motions judiciously expressed: sometimes gathered together by the wind, and at other times condensed into hail, thunder storms, lightning, rain, and such like meteors; but they must ever agree with the nature of the scenery.

Trees are undoubtedly the greatest ornaments of a landscape, on account of the variety of their kinds, the freshness of their colours, and principally the lightness of their appearance, which makes them seem, as being exposed to the air, always in motion. The smaller, and therefore more plyable, boughs must be represented by such an action as is more yielding and declining in their forms than the larger boughs, and the trunks the least of all. All trees are not agitated by the wind alike; the willow is affected the most, and the pine per-

haps less than any other kind. However, the learner's particular study in trees must be, to distinguish their different natures, that he may represent them so that a spectator may discover, at first sight, which are intended for oaks, elms, firs, sycamores, poplars, willows, pines, &c. which, by a specific colouring or touching, are rendered distinguishable from each other. But, besides the variety which is found in each tree, there is in all trees a general variety, which is principally to be observed in the different descriptions of their branches, some being more dry and thin, and others more vigorous and thick; also in the variety of their barks: yet, whatever may be the nature or colour of particular trees, the spirit of their characters must be preserved by the truth of the student's touch.

The following observations upon the nature of trees may perhaps afford the learner some assistance in his studies:

The nearer the leaves of trees are to the earth, the larger they are and the greener, being more apt to receive the sap which nourishes them; and the leaves on the upper branches are the first affected with the red or yellow tint which colours them in autumn. The under parts of all leaves are of a brighter green than the upper, and almost always incline to a sil-

very tint: those that are wind-shaken are also known from others by that colour; but when seen from beneath, and penetrated by the rays of the sun, they assume a fine lively green. The student will find that the chief difficulty in landscape-painting lies in managing the trees; for, as they are its greatest ornament, so are they the most difficult to be executed.

Water is a striking characteristic in landscape-painting, especially in motion, as in falling down from some high place upon rocks and rebounding in spray; or the agitation of the sea or rivers, as waves dashing against the sides of ships and boats floating about. Water is not proper for every situation, but to express it well the student must become master of the exactness of watery reflections, for they alone make imitative water appear real.

The fore-ground being the part of a landscape which first meets the eye, great care should be taken that the eye should be agreeably pleased, as the objects in the fore-ground impress the first character of truth, and greatly contribute to make the artifice of a picture successful, and to anticipate esteem for the whole work. Plants, verdure or turfing, or a fine open road, are the most appropriate objects for a fore-ground; but should any of these not be in cha-

racter with the landscape the student is sketching from nature, he may introduce appropriate figures and cattle; but he should be careful to proportion their size to the magnitude of the trees and other objects of the landscape, and, as they chiefly give life to the scene, they must be dispersed as naturally as possible. If plants are introduced in the fore-ground, they should be painted exactly after nature, or at least some should be more finished than the rest, that their variety may be distinguished by the difference of design and colouring, so that, by a probable supposition, they may give the others a character of truth. The same observation applies to the branches and barks of trees. By verdure or turfing is meant, the greenness with which vegetation colours the ground: this affords great scope for harmony of colouring, as the variety of colours the earth presents, proceeds not only from the nature of plants, which generally have their particular verdure, but also from verdure when it only thinly appears: on this account the student may blend in the same tract of land several sorts of greens, which are often of great service when used properly, because, such variety of greens being often found in nature, it impresses a strong character of truth. An open road in the fore-

ground of a landscape, if accompanied with some incidental verdure, and figures drawn in good taste and painted with judgment, has a good effect. Roads and grounds contribute more than any thing to the gradation and distancing of landscape; because they succeed each other in form, or in the *chiaro-oscuro*, or in their variety of colouring, or by some insensible conjunction of one with another. A continuation of roads or fields, though it has often a sameness of appearance, yet, if well managed, exhibits a great extent of country, and affords much diversity of colouring. In painting grounds, the student must be particular in representing the trees of a different colour and verdure, though the difference must not be too apparent.

The best season for studying after nature is autumn, which affords many inducements for the student to improve himself. The mildness of the season, the serenity of the sky, the richness of the earth, and the variety of objects that present themselves, are powerful incitements to study. Summer and autumn present subjects of every variety; but Nature, in the spring and winter seasons, requires the utmost ingenuity of the painter to counterbalance her harsh colouring by means of figures, waters,

or buildings. To conclude, there are five principal things which give spirit to landscape; viz. figures, animals, water, trees shaken by the wind, and smoke, when it is proper to be introduced.

FLOWER AND FRUIT PAINTING.

OF all branches of drawing, flower and fruit painting is the easiest to be acquired. It is therefore recommended to the student, on his first attempting the use of colours, to begin with flower and fruit painting, as his attention will be much less divided than in miniature or landscape painting, on account of the few precepts that are requisite to guide him in the preparation and laying on of the different tints. Harmony of colouring is the principal thing to be observed; and the next is, a graceful grouping of the flowers or fruit intended to be drawn, so that all may unite to constitute a pleasing whole, which may be effected by a due combination of light and shade, by a union of colour, and by such contrasts as are sufficient to relieve the grouping.

When it is intended to draw flowers or fruit from nature, they should be so disposed as to produce a blended variety of colours: yet no contrast must be so great as to create dis-

cord, and so produce an unpleasing effect. A judicious opposition of colour, to relieve the different groups of flowers, will harmonize and give spirit to the composition. The student, having arranged the grouping of the flowers or fruit to the best advantage, should take a sketch of the whole, and work it up in light and shade with Indian ink, in which the general effect is only to be attended to; and at any future time he may execute a more finished work from it, which will enable him to study each individual flower or fruit from the life; which he could not otherwise do, as they will not retain their freshness a sufficient length of time to represent them at once in colours.

The student must endeavour, in drawing the outline of flowers, to make it playful, graceful, and free, and not hard nor strong, which, previous to being coloured, should be rubbed over with stale bread, so as to render the outline very faint, and remove any grease that may be on the paper: this will materially assist him in working in the colours even and brilliant, two things that form a great excellence in flower and fruit painting.

There are two methods of painting flowers and fruit: the one is, to blend the colours, by laying on various tints alternately, so that they may mingle together while wet, and render

it impossible to discover where one colour begins and another ends. The other method is by stippling, the manner of which has already been explained in the article on *Miniature-Painting*. But there is this difference in the method of stippling in flower and fruit painting—the former is done through the medium of *dots*, and the latter of *lines*: this distinction must be strictly observed.

For the student's direction in discerning the nature of colours in flowers and fruit, and their appropriation to particular parts, the following will be found serviceable:

PRIMITIVE COLOURS:

Water colour.	White.	Black.
Yellow.	Red.	Purple.
Violet colour.	Blue.	Green.

SHADOW COLOURS.

Gray.	Brown.	Lamp black.
Straw colour.	Flame colour.	Blue-black.
Flesh colour.	Scarlet.	

Water colour is most common in the stalks;—white, in roots, sweet fruits, and the petals or leaves of spring flowers;—black, in the roots and seeds, and seldom in the seed-vessel or the leaves of the flower;—yellow, in the small fine threads which encompass the stalk, and on which the apices, or little knobs, grow at their extremities; also in the petals or leaves of autumnal flowers;—

red, in the petals or leaves of summer flowers and acid fruits;—purple, blue, and violet colour, in the leaves of flowers;—and green, in the leaves and buds, but seldom in the petals of the flower; also in unripe fruit.

Many artists, who adopt the blending method of painting flowers and fruit, work up their drawings in light and shade with Indian ink, previous to laying on the tints; but this practice in a great measure deadens their brilliancy, although it assists in the laying on of the colours, especially where a great depth of shade is required, which in greens is very difficult to be obtained. In stippling the colours, the student must first lay on the tint compounded to the consistence of the lightest part of his subject, which, when dry, must be gradually stippled darker by degrees to the greatest depth where the deepest shade falls. This remark will apply to the different parts of any kind of flower or fruit, and to whatever colours they may be composed of.

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